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The forms of the 1st and 3d sing. in Germ. are such as might come from pre-Germ. *-tōm* and *-tai* or *-tēt*.

According to Collitz this can not be; for, as he claims, pre-Germ. *-ām* and *-ā* fall together in *-a*. In this he is decidedly wrong. IE. *-ā*, *-ām* give Germ. (urgerm.) open *-ō* and open nasal *-ō*, whence Goth. *-a* and *-a*, O. N. *-u* (falling away) and *-a*, W. Germ. *-u* (falling later after a long syllable) and *-a*. Thus IE. nom. *\*ghebhā*, acc. *\*ghebhām* give Goth. nom. *giba*, acc. *giba*; O. N. nom. *giǫf*, acc. *\*giafa* (compare the adj. *spøk*, *spaka*); O. E. nom. *giefu*, acc. *giefe*; O. H. G. nom. *\*gebu* (cp. *chimeinidh* with *-u* dropt as in the adj. *blint*), acc. *geba*, displacing the nom. With the nom. *\*ghebhā* compare the identical form as instrumental: O. N. *giǫf*, O. H. G. *gebu* (with *-e-* instead of *-i-* by analogy). Compare also the verb form *\*ghebhō*: Goth. *giba*, O. H. G. *gibu*.

Several other inaccuracies are found in the book. I will mention only one other. On p. 165 Collitz explains the *y* in O. E. *dyde* as an umlaut of an earlier *u*. That is probably not so. But in any case the forms adduced to substantiate this explanation are misinterpreted. O. E. *dōan*, O. Fries. *dua dwa* (from older *\*dōan* like *hua* from *\*hō(h)an*, Goth. *hāhan*), O. S. *duan* for *duoan*, *dōan*, which likewise occur, are all formed after the analogy of other infinitives in *-an* (cf. Siebs, Pauls Grdr. I<sup>2</sup>, 1210).

However, these minor slips do not detract from the value of Collitz's theory and of his many keen observations on various Germ. forms.

And yet, tho Collitz may be right in his general contention, it is still possible that the medial ending of the 2d sing., *-thēs*, may also have had its part in the formation of the weak preterit. Some might even contend that the ending *-thēs* not *-tai* was the starting point. For the comparison Skt. *mathās*: Goth. *mundēs* is too good to be lightly thrown over.

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FRIEDRICH NIETZSCHES WERKE: Gross 8<sup>o</sup> Gesamt-Ausgabe. Bd. xviii. Philologica Bd. ii, herausgegeben von Otto Crusius. Leipzig, Alfred Kröner Verlag. 1912. Pp. xiv + 340. Brosch. M. 9, geb. M. 11.

The present volume contains selections from Nietzsche's lectures on Greek Literature, Rhetoric and Metric, delivered at Basel between the years 1870 and 1876, together with extracts from certain *Rhythmische Untersuchungen* upon which he spent a large portion of the year 1871, as he says, "in der er-

schrecklichen Lektüre der griechischen u. lateinischen Metriker''.

Of the quantities of available material ranging from loose leaf collections and excerpts, sketches and plans, to the finished lectures, only a portion has been published. It would seem that the selections have been made with circumspection for their average quality is good. The general plan followed was drafted by Dr. Ernst Holzer, and carried out, after his death, by Professor Otto Crusius. A more fortunate choice of an editor could not have been made: an intimate friend of Holzer, with whom he had discussed many of the problems that arise in publishing these lectures, an eminent classical philologist and editor, a specialist in ancient Music and Verse Theory, long since concerned with the question of Nietzsche's relation to classical antiquity through his intimate friendship with Nietzsche's comrade, Erwin Rohde, the fruit of which is a classic biography of that eminent scholar. Needless to say the work of editing is formally and scientifically irreproachable. An admirable introduction, pp. vii to xiv, explains the plan of the edition and adds some suggestive remarks on the significance of this material for the understanding of Nietzsche's philosophy. At the end, pp. 323 to 340, is a valuable series of observations relative to the state of the *Nachlass*, its principal sources, the conditions under which the lectures were composed, and a number of explanatory and correcting notes. The printing is in the main well done. I have noticed only two really obscure sentences, which is remarkable considering the state of the original. An occasional *constructio ad sensum* of course, bothers no one. Nietzsche's individual punctuation, which is rhetorical rather than logical, has been wisely retained.<sup>1</sup>

The lectures, with the exception of those on Rhythmic, are intensely interesting reading. The young professor goes directly to sources, and treats his material in independent and refreshing style. New view points abound, and there is much that even the philological specialist will read with profit. Errors, to be sure, are not wholly absent, but their number is surprisingly small for a set of lectures that were never intended for publication.

<sup>1</sup> It is, however, a pity that an occasional broken letter has been allowed to mar the appearance of the Greek print. That a single defective symbol ( ϖ ) should be allowed to disfigure three different pages (5 bis, 110, 177) is inexcusable. One might remark in passing that the publishers could well pay more attention to their printing of Greek. In a recent book of the same house, *Der Junge Nietzsche*, von Elizabeth Förster-Nietzsche, in twenty-eight bits of Greek all told in text and notes I have noted errors in pp. 44, 196, 233, 443, 446, 447 and 449.

Exaggerations and false perspectives are more frequent, but they are always suggestive even when least convincing. There are many really fine passages. Seldom has "die That des Homers", that is the mastery of composition in mass and detail been more finely expressed and emphasized (cf. p. 22, 157<sup>a</sup>, 171). Striking is the delineation of the sorrow and gloom that pervades the work of Sophocles (p. 48). The criticism and appreciation of Thucydides (p. 99 ff.), of Aristophanes (p. 63), of Aristotle (pp. 77 ff., 114), of Lysias (p. 212), of Demosthenes (p. 222), the analysis of primitive un-literary culture among the Greeks (p. 131 ff.), and of the difference between the ancient and the modern drama (p. 43), are admirable. Significant is the good faith in which he accepts tradition. Anecdotes, the most treacherous variety of historical sources, are frequently taken at face value. Most curious is the paragraph upon the *Todesarten* of Greek men of letters, wherein the most notoriously cock-and-bull stories are naively recounted, with only a final reservation regarding the doubtful "Fides vieler Nachrichten". He even ventures upon an original interpretation of the old joke about an eagle having killed Aeschylus by dropping a tortoise upon the bald and shining pate which he had mistaken for a flat rock. Nietzsche was, to be sure, not unconscious of his conservative position. He openly announces his hostility to athetesis as a means of exegesis (p. 74). Like his great teacher Ritschl, as Crusius observes, he seems to have felt that one should set about to understand a foreign subject not in captiousness but in love. And in not a few of his positions he was no doubt justified, judging by the present tone of later criticism. Thus he believed in the authenticity of Plato's Letters (p. 76), in a single, incomparable artist, Homer, (pp. 20 ff.), and accepted the scratched potsherds of Troy as evidences of writing—since confirmed by the discoveries in Crete.

It is the philosopher and man of letters, however, in whom most are interested, and it is hardly too much to say that every page and paragraph is significant for the student of Nietzsche's philosophical development. His attitude toward every problem is significant of one or another phase of his complex character. Most striking perhaps is the feeling for rhetoric, the sound and rhythm values of the spoken word. His demand for reading aloud is an echo of the antique, and his own works most abundantly repay the effort. His rather singular admiration for Theopompus (pp. 112 ff.) is no doubt due to the emphasis which the latter placed upon rhetorical values. His sole defense of Cicero, never more bitterly arraigned than in those years, is that he was "einer der gröss-

ten Rhythmiker, die je gelebt haben; man muss ihm *deshalb* sehr viel verzeihen" (p. 229). Thrasymachus' development of the rhythmic period is "welthistorisch" (p. 208). In fact Nietzsche goes so far as to see in the art of Rhetoric the essentially Greek national gift and characteristic in its most typical form (p. 166). This he expresses in a variety of ways; thus it is "die Ordnung, Verschönerung und Verflachung" (p. 164), as he asserts that the Greek genius set an "unbedingter Rücksicht auf dieses Erscheinen-Sollen" (p. 146); its greatest creation that of the Olympian gods (p. 166): its main purpose "Nachahmen zur künstlichen Täuschung" (p. 166), "den schönen Schein über den Ernst und die Wahrheit zu stellen" (p. 164). In a moment of more enthusiasm he speaks of the great achievement as a "heldenhaftes Durchdringen zur leichten reinen Composition" (p. 171), and of Poetry as the "Sieg des hellen Geistes über die Gefahren der Dunkelheit" (p. 172). These are indeed fine expressions of a partial truth, but as surely inadequate, and, unless materially qualified, misleading. Consistency forces him to the paradoxical position: "So sind die grossen Künstler wegen ihres charaktervollen Ernstes, mit dem sie ihre Kunst nahmen, Ausnahmen innerhalb der hellenischen Welt" (p. 169). In his attempt to show that devotion to truth is not a characteristic of the Greeks as such he is led to assume foreign ancestry of a determining character for Democritus, Thucydides, Aristotle (all Thracian!), while he finds it easy to believe that the great Ionians were under Oriental influences (*ex Oriente lux!*). The creator of Zarathustra refers Tragedy, Philosophy and Science to a "Sturzwelle asiatischer Einflüsse", for "das Ernster-Tiefwerden der Hellenen kam ihnen nicht von innen" (p. 164). (To look for *origins* in places where the *things themselves* demonstrably never existed is no sound philological method; possibly it is philosophic). The mystic-religious chord is ever vibrant; it leads occasionally to such overstatements as that all work-rhythms are magical (p. 141), and that the purpose of the dance was originally to call the god by stamping upon the earth (p. 143).

It evidently cost Nietzsche an effort to be fair towards Xenophon: in Menander he finds "auffallend viel schwächliche Humanität" (p. 66). Aristotle excites admiration for his wonderful control of the two styles, his bald philosophical researches alongside of the golden flow of his dialogues (pp. 77 ff., 114). Nietzsche has evidently himself in mind, his simple philological essays (Wagner called them Latin, not German), and his rhetorically dazzling aphorisms and philosophical works. The doctrine of the "ewige Wiederkehr" appears

for the first time in a discussion of Aristotle (p. 117). The man who would be no memory-tub to carry his reasons about with him naturally belittles Plato's achievements in Dialectic (p. 75), and characteristically observes "So gilt eine Niederwerfung in der Dialektik für einen Sieg der Wahrheit—unwillkürlich" (p. 165<sup>1</sup>). There seems to be an unconscious attempt to justify the attraction which artistic prose had for him in the passage (pp. 188 ff.) where he tries to show that prose was an achievement of the nobility, whereas poetry came generally from the middle classes. Typical are his scornful references to "übermässiges Zeitungslesen" and "barbarische Illustrationssucht" on the part of his contemporaries. In short these lectures are full of valuable matter which cannot be neglected by any serious student of Nietzsche's intellectual origins and the development of his speculative thought. Crusius well points out that more should be made of Nietzsche's professional studies as a key to the understanding of his life work, a method of approach which has recently been inaugurated by Oehler: *Friedrich Nietzsche und die Vorsokratiker*, in the concluding chapter—*Nietzsche und die Antike*—of Joel's brilliant book, and especially in Nestle's admirable essay in the *Neue Jahrbücher* for 1912.

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W. A. OLDFATHER.

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HANS SACHS AND GOETHE. A study in Meter by Mary Cacy Burchinal, Ph. D., 1912 (*Hesperia* Nr. 2)

Die vorliegende Studie sucht das "Problem" des Einflusses von Hans Sachs auf Goethe in folgender Weise zu lösen:

In Kapitel I werden auf 22 Seiten die Ansichten verschiedener Untersucher des Sachsschen Verses chronologisch dargestellt und in zwei Klassen resumiert. Kapitel II (8 Seiten) tut dasselbe für den Knittelvers vor Hans Sachs. In Kapitel III (7 Seiten) wird Herrmanns Hypothese, Goethe habe seinen Knittelvers nicht von Hans Sachs, sondern von Gryphius übernommen, mit einer Berufung auf Feise abgewiesen, des letzteren Resultate jedoch sonst, was Goethes Knittelvers selbst anbetrifft, verworfen. Kapitel IV ist überschrieben: The "Urfaust" in Conformity with the Knittelvers. Der Autor geht folgendermassen vor: Auf 2 Seiten wird zuerst Haupts Arbeit verworfen, eine Mischung der Versarten im Urfaust mit Feise angenommen und das in den folgenden Texten adoptierte Akzentsystem auseinandergesetzt. Es folgen auf 8 Seiten der Abdruck von Sachs' Schlauraffen Landt, Sant Petter mit der gais und des Urfaust-